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will include 'Wallenstein,' will have an especial interest on account of the questions raised through WERDER'S and BELLERMANN'S recent investigations.

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FRENCH LITERATURE.

Colomba par PROSPER MÉRIMÉE. With introduction and notes by J. A. FONTAINE, Ph. D. Boston: Heath & Co., 1891.

WHEN one examines the catalogues of the publishers of annotated French texts, he is inevitably led to the conclusion that there is great room for improvement in literary taste. We find in these catalogues works of second, third and tenth rate merit in abundance, but too few works of the first rank in literature. This is not the fault of the publishers, who simply supply the demand; it is the fault of the teachers who make the demand. There does not seem to be any reason why an introductory class in French should begin by reading a work of the third rank, when works of the first rank are written in quite as simple French. There is a positive injury in beginning with a low grade of work which cannot tend to elevate the taste. The higher the style of literature which the student reads, the more cultured will his taste become. And one of the chief ends of literature is to cultivate the taste.

But amid this deluge of texts which have either been assigned a place lower than midway up Parnassus, or whose permanent location is still problematical, it is refreshing to have an edition of one of the masterpieces of fiction of the century—MÉRIMÉE'S 'Colomba'—annotated by Dr. FONTAINE. The notes are confined to small space and to explanations of passages in which a student just beginning French would find difficulty. There are also notes explaining historical and other references which dispense with the use of an encyclopædia on the part of the reader. These notes are excellent in every way.

The text is accompanied by an introduction of three pages devoted to the author. It is a matter of regret that this introduction has not been extended to greater length, and that the editor did not give some account of the literary history of France during the literary career of

MÉRIMÉE,—of his relation both to the romantic school and to the realistic, between which he is a connecting link, and of his own conception of his art. The author seems to be entirely absorbed in carrying on the action of his novel, and in producing the highest artistic effect. He is a writer who never obtrudes himself on the reader's notice: he is the manager of a puppet-show, but always concealed behind the curtain. Of the lyric passion found even in the prose of the writers of the romantic movement, there is none in him. There are calmness, calculation, premeditation, united to form a perfect balance between action and character; and the result is high art. In the words of M. GEORGES PELLISSIER: ¹

Il est supérieur par le talent de mettre en scène, de conduire une action, de composer une œuvre dont toutes les parties se tiennent. De plus, il a un style "littéraire," le style d'un écrivain exact et contenu, mais non celui d'un algébriste. Il atteint la perfection de son genre. Presque toutes ses nouvelles sont des chefs-d'œuvre en cette manière un peu sèche, un peu dure, mais forte, nerveuse, pressante, qui fait de lui un des romanciers les plus originaux et les plus caractéristiques du siècle.

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GERMAN LITERATURE.

Friedrich Schlegels Briefe an seinen Bruder August Wilhelm, herausgegeben von Dr. OSKAR F. WALZEL, Berlin, 1890.

Dr. OSKAR F. WALZEL has published an important contribution to the history of the Romantic School in his edition of FRIEDRICH SCHLEGEL'S letters to his brother AUGUST WILHELM. The author says rightly:

"The correspondence of the Brothers Schlegel may be characterized as one of the most important sources of the history of the older Romanticism. In point of time it extends further into the beginnings of this literary movement than any other of the hitherto published documents which treat of it. At the same time it presents the uniform development of one of the leaders of the school through his entire life. No correspondence or memoir is more intimately associated with the literary questions of the time or with the aims and views of the representations of that literary party."

¹. *Le Mouvement littéraire au XIX^e siècle*, p. 248.